

TIME TRAVELS

Innovative and Creative
Methods of Historic
Environment Education
in Modern Museums

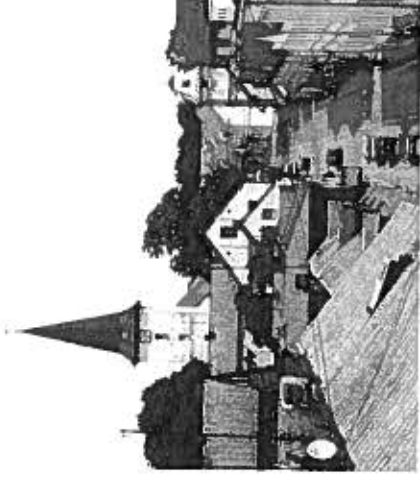
CEĻIŅUMS LAIKĀ

Inovācija un radošas
kultūrvēsturiskās vides
izglītības metodes
mūsdienu muzejos

Tukums museum

Time Travels

Innovative and Creative
Methods of Historic
Environment Education
in Modern Museums



Tukums

ISBN 978-9984-9594-6-7
UDK 069:930.85(063)
Ce 402

Content

| | |
|---|----|
| Ebbe Westergren Time Travels as a Component of Historic Environment Education: Educational Methods for Museums and Schools | 8 |
| Jon Hunner Historic Environment Education: Bringing History to Life in the Classroom | 20 |
| Lena Fritzén and Birgitta Gustafsson Now and Then: The Similar and the Different | 31 |
| Agrita Ozola Time Travels: A Method of Historic Environment Education: Implementation of the Social Role of Museums | 46 |
| Examples of Time Travels | |
| Helen Eklund May 1900 at a Dairy in Råby, Not Far From the Ljungbyskolan school | 84 |
| Helen Eklund, Ebbe Westergren Eketorp in the Iron Age, 425 AD | 87 |
| Ebbe Westergren, Ansie van Vuuren Bain's Kloof Pass, 1853 | 90 |
| Agrita Ozola, Ilze Paparinska "Time Travels" The 1 st Song Festival of the Tukums District 1928 | 94 |



Editor: Agrita Ozola
Literary editor: Kārlis Streips
Translation into English: Marianna Auliciems
Design: Jānis Bārdiņš
Cover photo: Birger Ohlson
Photographs from Kalmar County museum, Tukums museum and Archive of
Jon Hunners

2007

Copyright ©Tukums museum



“Saturday at Pastariņš museum”. Latvia. 2006

Agrita Ozola

Time Travels: A Method of Historic Environment Education

Implementation of the Social Role of Museums

Abstract

This paper will offer an insight into educational work done by Latvian museums, as well as analysis of a new method in Historic Environment Education – the use of so-called Time Travels. The author considers the way in which Time Travels can affect the development of a museum’s educational role. She analyses the testing of a method that was first used at a museum in Tukums – the seven-step method which was developed by Ebbe Westergren. The method covers the selection of an historical place or venue, the analysis of historical sources and landscapes, the process of

teacher education and training for student research leadership, the implementation of the educational programmes in the relevant historical environment, and a comprehensive evaluation of what has been done. The evaluation has been based on sociological methods such as surveys, interviews, group work and observation. This article has theoretical, descriptive, analytical and proposal-based sections. The broad and detailed description of the comparatively mundane process of testing one of the methods is included here so as to familiarise museum workers with the experience of the Tukums Museum. One hopes that this will encourage readers to take a new look at their own educational work and the opportunities which are available to improve that work on the basis of new trends in the field of education.

Keywords: Time Travels, museum accessibility, educational work of museums, Historic Environment Education.

Introduction

The role of museums in the world has been changing in recent years, and Latvia is no exception. Museums respect the interests of the public and take into account the needs of societies, and this means devoting more attention to information and education. It is only natural that in our contemporary knowledge society, museums are striving to become open institutions which serve public development. The primary task today is not just building up and storing a collection – it relates more and more to education.

Museums are focusing more attention on the need to understand their role, and they are searching for new opportunities to be useful amidst the wealth of processes which are occurring in the contemporary Information Society. Museums are increasingly defining new aims in their operations – using and interpreting their information so as to offer visitors more opportunities to apply and supplement their own knowledge and skills, for instance [Falk & Sheppard, 2006].

Similarly swift changes have occurred at Latvian museums over the last 20 years. During the transition from one socio-economic structure to another, the legal and economic status of museums changed, but so did their understanding of the role which museums perform in society. The understanding of museum workers about the nature of their places of employment is also gradually changing.

Latvia’s first law on museums was approved in 1997 [Law, 1997]. It contained the following definition: “A museum is a

research and educational institution that is open to the public. Its objective is to acquire, conserve, study and present to the public the values of nature and of spiritual and material culture so as to promote their use in the education and development of society.”

A more recent law on museums [Law, 2006] defines three functions for museums:

- 1) The collection, documentation and preservation of material and non-material cultural and natural values;
- 2) Research concerning the museum's collection and related information;
- 3) Public education, popularisation of material and non-material cultural and natural values through the creation of permanent exhibitions and displays, and the use of other museum work methods related to education and popularisation.

Museums in Latvia have undergone accreditation since 1999, and the process has encouraged museums to position themselves within the cultural environment, to define their role, and to take the chance of formulating their missions and goals. Accreditation also helps to improve collaboration among museums in terms of the more effective implementation of all museum functions. As a result of this, the popularity of museums has increased in recent years – something that is demonstrated in overall visitor numbers. At the same time, however, museum activities have largely remained traditional.

This is a very important issue. There is still comparatively little emphasis on educational work at Latvia's museums. Visitors are still perceived mostly as passive recipients of information. Exhibitions and displays tend to be static, and what educational work there is usually involves just tours and lectures. Most educational programmes do not allow visitors to learn by doing.

A set of national guidelines for cultural policy during the period between 2006 and 2015 says that museum work in Latvia must be viewed in a broader context of social development. The guidelines state that museum work must be related to the preservation, protection and inheritance of the cultural heritage, research and interpretation related to that heritage, and updating and improvement of its accessibility [Nacionāla valsts, 2006]. In future, more attention will be devoted to the educational work of museums, creating opportunities for the active process of lifelong learning.

One example of good practice in this regard is the educational work of the Kalmar County Museum in Sweden. The museum has produced an educational method called Time Travels. This is part of the museum's work in the area of Historic Environment Education, and its aim for the past 20 years and more has been to ensure more effective pursuit of the museum's social role. The method allows schoolchildren to work in an historical environment, thus becoming familiar with the history of their own places of residence and their own roots. The method is used by many museums in Sweden, Finland, the United States and South Africa. In Latvia, it has been accepted by just one museum so far – the Tukums Museum.

In this paper, the author will describe the way in which this method was developed at the museum. The work was done on the basis of Westergren's seven-step method [Time-travels, 2004]. These principles are the basis for activities and progress toward the result of creating an awareness of belonging in a specific environment. The testing process began with the selection of a site, a study of historical resources related to the landscape and its history, and then a set of seminars and working groups for teachers so that they could better prepare students to conduct research and take part in the programme.

The author has focused on an analysis of the results of the Time Travels method and the effects which this method has had on the educational model that is used at the Tukums Museum. The study is based on the literature, on the cultural policies of the Republic of Latvia, and on an analysis of the applications and conclusions which emerged from the museum's accreditation process. Sociological methods have also been used. The author planned and organised the research process, consulted with colleagues about the development of surveys and the recording of observations, and worked on transcribing, compiling, analysing and interpreting the surveys, interviews and observations.

The author believes that the Time Travel method is an appropriate method for development of interactive activities in the area of Historic Environment Education. Indeed, it encourages full participation and co-operation. Use of this method in a museum environment could encourage the use of a new methodological approach, as well as the development of a new model for education.

The role of modern museums

During the 1970s, there was a global revolution of sorts among various museums, and the goals of museum development changed. A forum on museum studies in Quebec, Canada, in 1992 was one of the turning points in thinking about the relevant issues. Museums were motivated to become more conscious of their role and of the necessity to structure their activities in accordance with the needs of the broader public, not just those of museum visitors [Cote, 1992]. In 1995, at the General Conference of the International Council of Museums (ICOM) in the Norwegian town of Stavanger, delegates heard Saroj Ghose, a museum specialist from India who was then the president of the ICOM, saying that the new role of museums was not just to reflect cultural values, but also to create a new culture and to promote progressive changes in society [History of ICOM, 1995]. Over the last decade, museums have used these principles so as to become more and more actively involved in society and to strive to involve different segments of society in their work.

Museum development can be viewed in the context of global development trends, but also in terms of our understanding of cultural roles in society. When presenting a report called "Our Creative Diversity", which was written by the UNESCO World Commission on Culture and Development, the then secretary general of the United Nations, Javier Pérez de Cuellar, said that "humanity has a new task – to accept a new way of thinking, way of action, way of life." Cuellar also pointed out that cultural development is a factor which influences global development and causes a re-evaluation of the relationship between culture and its surrounding environment. This suggested new demands in terms of the preservation of cultural heritage. Museums were named as one of the most efficient instruments in the pursuit of this need. The commission report stressed that the role of museums must be expanded. They must become aware, said the commission, of the fact that the value of a museum rests not just in its collection, but also in all aspects of the tangible and intangible (material and non-material) heritage which surrounds it. Museums must represent all of the knowledge, expertise and practice which constitute the human dimension of a territory, whether urban or rural [Our Creative Diversity, 1998].

Davis [2004] argues that the role of a museum in the post-modern society is expressed through the strengthening of links between local residents, their place of residence, and the history

of that location. He believes that museums are responsible for perceiving the spirit and essence of a place and of the community which lives there, for preserving the specific and unique memory of a location and its community. Museums are given the opportunity and the responsibility of deciding on which aspects of a cultural heritage must be preserved, exhibited and interpreted for local residents and tourists.

It is important in a post-modern society to become aware of the roots of the society, to answer important questions which allow one society's experiences to be compared to those of another. The question of identity is particularly timely in a contemporary society, and the task for the museum is to create positive identity in this context.

Newman and McLean [2006], in their study of museums in Glasgow and Newcastle, concluded that each person's individual identity is focused on the links which that individual has with groups that have had similar experiences (or that appear to have had such experiences). A familiar place, familiar or learned human history and cultural heritage – these can form powerful links between an historical place and a group in society. The identities of individuals and social groups can be influenced.

Culture in the broader sense of the word represents the totality of spiritual, material, intellectual and emotional features which apply to a society or a social group. This involves not just literature and the arts, but also lifestyles that are represented by different values, beliefs and opinions in society as such and in the various groups that make up society. Culture has a defining role to play in the creation of identity. A cultural environment emerges as a result of human activity, and it always preserves traces of this involvement. Cultural heritage, as proof of the creative ability of human beings, constitutes the essence of identity. This is closely related to awareness as to the entirety of a person's individual ideas, values and behaviours, on the basis of which the person maintains and expresses his or her belonging to a nation [Nacionāla valsts, 2006].

Changes in the way in which people understand the concept of cultural heritage have meant that museums, which preserve movable cultural heritage, have begun to focus more on the cultural environment in which their collections are a component. Museums are more frequently becoming actively integrated into the life of the relevant county, city or region, and they are focusing more

attention on the environment in which they operate, the environment from which they obtain objects for their collections.

Knell [2005] believes that the development of museums over the last 40 years can be seen as a never-ending process of seeking to fit in with society and to involve society in the work of museums. The contemporary museum can be viewed as a centre for the public, and that brings up the question of identity. The museum not only takes part in cultural processes, it also plays an active role in developing the life of society.

The Russian museum specialist Ponomoryov [2002] defines the contemporary museum as an independent information system which is part of the information system of the global society. The object of the process is cultural heritage; the basis of the museum is made up of its collection, the way in which the collection is stored and interpreted, and the way in which information about the objects is communicated.

Given that the main task for museums today is to help in the creation of the Knowledge Society, interactive communication must become the primary instrument put to use in this process. Cooper-Greenhill [1999] argues that museums should use what he calls the cultural communication approach. It ensures active collaboration among all partners, as well as exchanges of experience and knowledge. Interactive communication allows the museum to organise active educational activities through the use of various methods, including what are known as activity or interactive methods. These allow visitors to seek out their own answers to questions which are of interest to them. This is done together with other visitors and with museum employees.

Over the last 20 years, Latvian museums have expanded their role in society. At the national level, the need to ensure the continuity of cultural processes through the preservation and strengthening of cultural identity has been identified in the country's cultural policies. Parliament ratified the relevant document in 1995. The new role of the museum – creating dialogue with society – appeared for the first time in a conceptual document called “Cultural Policy in Latvia”. It was written on the basis of the European Union's Amsterdam Treaty [*National programme* 1997].

The wish to improve the accessibility of museums and their integration into society is also reflected in Latvia's law on museums

[1997]. A working group of people from various museums was involved in drafting that law, and this was the first time that museums in Latvia were officially defined as institutions.

The social role of museums in terms of promoting the process of integration in society was also defined in a national conceptual programme on culture for the period between 2000 and 2010. Specialists from various areas of culture, including this author, helped to write up that policy. The idea is to become more accessible to society and to become involved in lifelong learning programmes, and that has certainly influenced the way in which Latvian museums have developed over the last several years [*National programme*, 2001].

Another national cultural policy, this one for the period between 2006 and 2015, stated that the aim of its guidelines was to create appropriate circumstances for diverse and balanced development of culture. The guidelines spoke to a greater investment in the long-term growth of individuals, the society and the nation. There was an emphasis on the idea of cultural accessibility, and this applied to museums, as well. The strengthening of national identity and the creation of a unified space for culture – these are among the main tasks for museums. The strategic aim of the new policy has been to make use of culture in the lifelong education of each individual. Cultural institutions are seen as a priority, and that involves the investment of such institutions in the education not only of children and adolescents, but also of adults [*Nacionāla vālists*, 2006].

The aims and approaches of education have also changed in today's world. A report from the Commission of Education of UNESCO, “Education for the 21st Century” argues that the idea of becoming educated does not just mean studying to gain knowledge. Instead, it refers to one's ability to learn to live and co-exist with others. Museum officials have thought about this postulate, and museums are slowly re-evaluating their education work, and the relevant approaches, methods and techniques. In Latvia, however, static displays remain the leading form of communication at museums, and visitors are still usually seen as passive recipients of information. Still the most common methods of presenting information to visitors are excursions, lectures and other events at which the visitor is expected to play the role of the passive observer and listener. Far less often is the visitor actually asked to do anything.

If the educational potential of museum collections is to be

maximised, one of the most important tasks for museums must be to offer educational services to educational groups and to create informal educational opportunities by organising various events and programmes [Ambrose and Paine, 2001]. Museums can offer their visitors an unmediated and simultaneous acquisition of knowledge, skills and experience through contact with an authentic object. This interaction can happen both at museums and in the surrounding historical environment.

Educational work at Latvian museums

The situation in Latvia's museums is overseen through processes of accreditation and documentation. The first round of museum accreditation in Latvia began in 1999. The aim was to improve the quality of museum activities and to encourage the further development of museums. One of the main criteria in evaluating the work of museums was a review of their mission statements, aims, objectives and ability to achieve those goals.

Evaluations during the first round of accreditation focused on the compliance of documents regulating museum operations with the legislative requirements of the Republic of Latvia, the way in which museum collections were registered, the appropriateness of museum facilities, security equipment and systems in terms of creating proper conditions for the preservation of the collection, and the issue of whether each museum ensured public access to its collection. An accreditation certificate confirmed that the relevant museum was in line with accepted standards and that it was the most appropriate place to preserve and popularise that aspect of the cultural heritage which was at its centre. Accreditation was needed to receive state or local government financing for the basic role of the museum and for special programmes of national significance [Cabinet of Ministers regulations, 1999].

The management of museums was another issue reviewed during the process of accreditation. Specialists looked at how collections were organised and how available they were to members of the public. Educational issues were not considered separately, but they were covered in the evaluation of the accessibility of each collection [Regulations, 1999].

The first round of accreditation required museums to offer self-evaluation. Each museum was visited by committees of experts, after which conclusions were drawn. This author was one of the experts who took part in the accreditation process. If a museum satisfied all of the basic standards, it received accreditation for a

period of five years.

The process was made more complicated by a lack of experience, particularly at first. Most museums had never formulated any mission statement, and time had to pass before museum workers really began to understand the usefulness of such a document. Before accreditation, museum workers had never focused on the need to evaluate their own work, and analytical methods were seldom used in the process. Experts were also inexperienced. The experts did their work on the basis of special forms which had to be filled out, but the fact is that at the beginning of the process, there was still no unified understanding about criteria and requirements.

Four years after the accreditation process started, a conference on the process was held at the Pauls Stradiņš Museum of the History of Medicine. The conference in Rīga took place in September 2003, and its aim was to evaluate progress and results in the process of accreditation and to formulate the tasks for the next phase – renewal of accreditations [Conference. 2003].

In 2003, there were 93 local government museums in Latvia, including 15 regional museums, 11 city museums, nine branches, and 58 county museums [MVP, 2003]. At the time of the conference, 31 museums, or one-third of the total, had received accreditation. Of these, 25 were in cities, and they were basically museums of regional significance. The remaining five were in townships and could be seen as museums of local significance.

Most of the mission statements produced by museums were traditional ones, focused on museum operations. Most statements emphasised the functions of the relevant museum. One said that the museum “collects, preserves, studies and popularises the historical and cultural evidence of the city or region.” Only in two cases did a mission statement speak to the existence of the museum as such as a place which preserved specific objects for future generations. Only one museum said that its activities were based on education, recreation and the development of society [Report, 1999-2003].

Once Latvian museums began to formulate their missions, that was a significant step in terms of understanding the activities and objectives of such institutions, not least in terms of the broader society, where criticisms of museums were commonly heard. Missions, aims and objectives that were defined in the initial process of accreditation simply reflected the prevailing

understanding of museum roles. Correspondingly, this also defined the activities of museums, including the educational work which they did. The important thing is that museums finally learned to take a critical look at their own operations and then try to formulate their role in society.

The widely diverse nature of museum operations was seen in the first-round accreditation documents. Educational work was not evaluated separately, but experts, including this author, could not only read the self-evaluation forms which museums filled out, but also review relevant documents which regulated museum operations. During inspection visits it was possible to parse the documents which spoke to educational initiatives. Experts could speak with museum workers and local government representatives, and sometimes they could observe certain aspects of museum work *in situ*. An evaluation of educational work did appear in the final findings of the accreditation process.

This author has analysed statements which were written up by the expert committees. These took the form of answers to 23 questions that were given to the experts – five questions about the accessibility of the collection and the scientific research that was being done, eight questions on permanent exhibits and displays, and nine questions of educational events. Experts found that almost all of the accredited museums (29 of 31) were organising educational events, and only one had never done so at all. When considering the diversity of these various educational processes, experts found that 18 of the museums used various methods and work styles to ensure that visitors were interested in what they were doing. Others had not devoted any particular attention to the importance of educational work.

When considering the accessibility of collections, experts concluded that most museums had worked very hard on increasing visitor numbers, although comparatively little thought had been given to the content of educational work, the link of educational work to the specialisations, aims and objectives of the museum, or the quality of the process. Very few museums had analysed the effectiveness of their programmes, seeking to learn the opinions and views of visitors through interviews or visitor surveys.

The original aim of accreditation was merely to determine whether the inspected museum was fulfilling all of its functions in accordance with minimum standards, but the process also allowed experts to identify problems, including the timely issue of

accessibility. In group work, conference participants formulated the central issue for renewed accreditation – ongoing developments in the area of museum accessibility.

The process of renewed accreditation began in 2004, and the aim was to focus on the issue of museum accessibility [*Cabinet of Ministers guidelines, 2004*]. Renewed accreditation was based on four criteria – compliance with minimal standards and implementation of suggestions made during the previous round of accreditation; the guarantee of long-term museum operations; the accessibility of the museum and its collection; and the management of the collection. The survey covered 21 questions, nine of which had to do with the accessibility of the museum and its collection. Experts determined their views on renewed accreditation on the basis of answers which museums gave to the various questions. When examining accessibility, experts focused on whether the museum was asking visitors about their wishes and opinions, whether they had gathered information about any problems in the area of access, and whether they were attempting to solve these problems. Experts also looked at whether the offerings of the museum were sufficiently diverse to involve visitors in the learning process.

The project of renewed accreditation continues at this writing, and long-range conclusions are hard to come by because of this. Medium-range action plans and policies at accredited museums and statements made by the expert committee [*Report, 2004-2006*] suggest that museums are progressively devoting more attention to access issues, including the timeliness of their work and the importance of education as part of the process. Museums have been developing various methods of evaluation, they have improved their planning documents, they have created new education policies, and they have introduced new work methods and techniques. Information collected during the process from local government museums, however, showed that most of these were still devoting little attention to the views of visitors and the use of interactive methods of education. The accreditation documents provided an insight into various interesting methods, but they did not create a sufficiently broad set of impressions about the overall quality of educational work.

Statistics also show that educational work in museums has become more diverse. Between 2001 and 2004, the number of programmes at Latvian museums had grown from 1,972 to 3,355 – an increase of fully 169% [*Report, 2004*]. In 2006, the number

of educational programmes offered by museums was 3707 [Report, 2006]. Increasing visitor numbers suggest that there is quite a bit of interest in non-traditional and interactive museum programmes. Between 2001 and 2006, the total number of museum visitors in Latvia increased from 1533901 to 2174654 [Report, 2006].

A survey of the residents of Rīga which was conducted in September and October 2006 asked people about museums and opportunities to visit them. The SKDS public opinion research centre found that museums are one of the most popular ways in which people in the Latvian capital city spend their free time. 802 permanent residents aged 14-74 took part in the survey, representing all of Rīga's administrative regions. The survey found that the most popular museums in Rīga were the Museum of Natural History (34.9%), the National Museum of Art (31%), the Ethnographic Open-Air Museum (27.5%), the Pauls Stradiņš Museum of the History of Medicine (18.5%), and the Riga Museum of History and Navigation (11.7%) [SKDS, 2006]. All of these museums are active in offering educational programmes, and visitor numbers have increased from year to year.

More than one-third of survey respondents said that they had visited a museum over the course of the three previous years to attend events and view exhibitions. 43% said that they had done so primarily during city celebrations in Rīga. 86% of survey respondents felt that museums have a significantly role in educating young people, and 54% said that they would like museums to participate in city celebrations more actively by offering special programmes. 45% of respondents said that more people would be likely to visit museums if there were more activities which involve active participation such as role playing, competitions or hands-on experience with old equipment or tools [SKDS, 2006].

No such sociological study has been undertaken outside of Rīga. Museums offer visitors a wide array of services, but most are still using traditional methods of presentation such as narratives, excursions, lectures and demonstrations. Interactive educational programmes are being developed more frequently, however. Documents from the renewed accreditation process show that the concept of a "living museum" is becoming more and more popular. The Bauska Castle Museum, for instance, says that "it wants to conjure up the sights of earlier times with scientific precision." The museum uses elements of the theatre in its excursions. It organises festivals where visitors take part in "historical" events, and it puts other interesting methods to use, as well [Bauska, 2006].

The motto of the Jelgava Museum of History and Art is this: "A Museum Oriented Toward Society". A branch of the Jelgava museum, the Alunāns Memorial Museum, uses live theatrical performances to educate local residents, including teenagers [Jelgava, 2006]. Something that could be called a costume drama is used to present the history of the resort town of Jūrmala at the Jūrmala City Museum. Local schoolchildren help to stage the presentation [Jūrmala, 2007].

The Talsi Regional Museum, for its part, offers something called the "Liar's Club" – a programme during which museum workers tell tall tales while presenting various objects from the museum's collection and introducing audience members to the ethnography and folklore of the region in which the museum is located. Afterward, discussion is encouraged [Talsi, 2006]. Many similar examples could be mentioned, and it is clear that museums are attempting to make visits as attractive and memorable as possible.

Increasingly, museums are using group work methods – work in small groups, dialogues, discussions and situational analysis. Museums have also turned to various kinds of active processes – games, competitions and creative workshops [Smitenberga, 2006].

One of the most successful examples here is the Museum of the Occupation of Latvia, which helps students to explore modern history. The museum organises a summer camp for teenagers, "Explorers of the Past". Participants research the history of the national partisan movement, they clean up and restore memorials to the partisans, they discuss timely aspects of Latvian history, and they engage in role playing to recreate the relationship between partisans and the Soviet military in post-war conditions [Smitenberga, 2006].

Over the course of the last year, numerous museums have begun to use the method of imitative modelling to organise role playing in an historical environment. One of the most successful examples is found at the Latvian War Museum. "Tale of a Latvian Rifleman" is a presentation held at an actual World War I battlefield – Tīrelpurvs, which is near the village of Kalnciems [Mitenbergs, 2001]. High school students dress up in the costumes of Latvian riflemen and nurses, and they are given a chance to feel the real emotions of a battlefield situation. The project helps students to understand the history of the Latvian army, the conditions under which soldiers lived and worked, and the way in which the Republic of Latvia was created.

These two museums differ from many of the others in that they devote a lot of attention to educational work and the quality of that work. These are programmes which are based on academic studies. Participants are usually asked to study relevant materials at school before they take the field trips so that they might better understand the events that are presented to them. These are programmes which are well related to the theme, mission and area of specialisation of each museum. The Museum of the Occupation of Latvia and the Latvian War Museum both manage venues for their events, and they have found opportunities to make use of the methods of environment-based education.

There are other examples of this kind of work, but the fact is that most museums in Latvia are still doing traditional work. Examples of good practices show that there is some change afoot and that people's understanding of the role of educational work is changing, but the fact is that much remains to be done.

Educational work at the Tukums Museum

The Tukums Museum is one of 26 regional museums in Latvia. Founded in December 1935 as Latvia's first art museum outside of Riga, it underwent significant development in the late 1980s. Five different branch museums were created – the “Durvis” art museum and gallery, the Durbe Manor, the “Castle Tower” historical museum, the “Pastariņš” museum, and a weaver's workshop. All of these branches specialise in the area of cultural history. The central museum's mission statement explains that it seeks to facilitate the long-term development of its region.

The statutes of the Tukums Museum say that the institution offers educational programmes [Noliķums, 1988], including ones focused on lifelong learning, special interests and ongoing professional education [Noliķums, 2007]. Educational work at the museum is focused on the development of a harmonious, active and creative personality [Ozola, 1999]. One of the main principles for the Tukums Museum over the last decade has been the principle of access. This is so because museum employees met in 1998 in preparation for first-stage accreditation and decided that they would work hard on their museum's development plan and educational policy. Employees defined access as one of the museum's main values, and this was implemented through the institution's development plan as a pillar of work alongside creativity, professionalism and honesty [Perspektīvais plans, 1998].

The first step in creating a new programme was taken in 1999. The Art museum offered a programme called “Let's Copy

Paintings!” The Tukums Museum of History offered “One Hour at the Museum”. An activity room for children was installed at the Durbe Manor. On offer were originally designed games about the estate and its surroundings. New guides were trained, and a camp for young archaeologists was organised during the summer of 1999. The Tukums Artist Group had been holding open-air arts sessions in the area for years, and there were similar activities for children, too. The Tukums Museum hatched the idea of organising such an open-air event for teachers of the visual arts. Many teachers were not sure about the process, and most did not have any special education. Some participants just listened to the lecture and did not stay for the practical component. Teachers were clearly afraid to demonstrate their lack of skill in front of others. Only with great patience could the museum's employees and the artists who took part in the programme uncover creative potential among the teachers. In subsequent years, travelling exhibitions of artworks from the open-air sessions were organised, and these were welcomed with great enthusiasm at schools in the Tukums region.

Role playing first appeared in a project called “Tukums in the 18th Century”, which was part of the nationwide “Pils.Sēta” arts exhibition in 2001. With financing from the Tukums City Council, the museum created stylised 18th-century costumes and copies of various objects. Museum employee Inta Dišlere went to many schools in the region with a travelling exhibition, organising role playing exercises at each location. Participants were asked to imagine themselves as historical characters, and they played out a scene focused on Tukums in 1754, when a great fire had burned down much of the town. The costumes made the process more attractive, although it must be said that in many cases just a few students actually took part in the presentation, while the others sat around and watched. As is the case with all such activities, the programme offered additional information to participants, although self-evaluation by organisers later concluded that the process had not been sufficiently effective.

In 2001, a staffer from the Tukums Museum did field work at the Kalmar County Museum in Sweden, taking part in a number of Time Travels programmes in the local environment. Later that year, a representative of the museum in Kalmar attended an international conference, “The Museum and Society” [Conference, 2001], which was held in the city of Ventspils. Museum specialists from Latvia learned about the Time Travels method, which represents the process of imitative role playing. One year later,

the Tukums Museum was involved in an international project called "Historia Magistra Vitae", which was organised by the Kalmar County Museum [Historia, 2002]. The project did not receive funding, but project partners kept up contacts, and each tried individually to complete some part of the project with the help of local government sponsorship or, in some cases, national funding.

As preparations began for the renewed accreditation of the Tukums Museum, small working groups were put together to analyse the results of the museum's work from 1999 until 2003. Using quantitative and qualitative indicators, the working groups concluded that the most popular programmes were those which were based on activities in an historical environment – a "Bread Baking" programme at the "Pastariņš" museum, and "Saturday at the Museum" at the Durbe Manor. Demand for these programmes outpaced the museums' ability to provide them. The "Let's Copy Paintings!" project was also seen as a success, but work with visual arts teachers had to be continued so as to increase the popularity of the programme. Projects at the "Castle Tower" museum, including "An Hour at the Museum", were criticised for a lack of demand. These had been created to prop up historical knowledge among 6th and 7th-grade students. It was concluded that employees simply lacked experience in the development and implementation of high-quality pedagogical programmes, that there was a lack of information about these opportunities among schools, and that there was little interest in making use of the museum's services. Another problem was that a great scarcity of funds kept many ambitious ideas from coming to fruition [Development programme, 2004].

The museum's developmental programme for 2004-2013 has just one priority – to create programmes which educate visitors and encourage them to engage in creative activities. The objective of this policy is to use the Tukums Museum collection to educate visitors and to research cultural monuments within the specific cultural environment.

In planning the development of the museum's educational work for the next 10 years, the emphasis was on the need to motivate the public with the help of general education schools. The museum decided to co-ordinate its programmes with subjects in school curricula, and it also looked for new work styles and methods. The plan was to develop a new creative programme and to test various interactive methods in working with visitors. These priorities allowed the museum to modify its educational policies, and scientific research policies were tweaked correspondingly. The

new accent was on using research results to develop new permanent exhibitions and programmes, including "living history" projects [Development programme, 2004].

A new stimulus for these explorations was ensured when the Kalmar County Museum organised a seminar in November 2004 in Vimmerby, Sweden [Bridging Ages, 2004]. That is the hometown of the universally known children's author Astrid Lindgren. The symposium began with a Time Travels programme, with participants visiting a small village called Pelarne to take part in role playing. The focus was on Astrid Lindgren's seventh birthday party, held on November 14, 1914. Participants included museum workers, teachers, local researchers, university lecturers and local government employees, and all were involved in the education of children and young people as part of their daily work. Many had already created Time Travels programmes of their own, but this gave them a chance simply to become participants.

The birthday party began with assignment of roles and then a process of costuming. Participants rode a bus to the local church, where a service was held. Afterward, there were refreshments, as well as gifts for Astrid. A lamp-lit procession down small and dark lanes led to Astrid's grandmother's house. Everyone celebrated Astrid's birthday and enjoyed a meal which participants themselves had prepared. At the end, programme director Ebbe Westergren invited everyone to close their eyes and listen to the late autumn wind outdoors. Then the programme came to an end. In discussions afterward, participants analysed their feelings, and many admitted that for a few moments, the process had seemed quite real. Over the next several days, participants continued to discuss how people really felt back at the beginning of World War I. What did they feel about the war? How did it influence them? There was also a lot of discussion about Astrid Lindgren herself. The opportunity to spend time in her house felt very special in the context of the programme.

The symposium encouraged this author to go back home and tell her colleagues at the Tukums Museum that they could now put together their own Time Travels programme, prepare an ongoing education course for museum workers, learn about the Time Travels method and its methodology, and encourage further discussions about interactive methods and creative approaches toward the development and implementation of museum education programmes.

Testing of the Time Travels programme

Late in 2004, work began on a new exhibition and a new education programme at the Tukums Museum. The focus was on the so-called Tukums War, which occurred during an agrarian revolution between 1905 and 1907. This theme was chosen because the history of manor houses and Baltic German culture was an area of specialisation for the museum, and that is a context in which it is impossible to ignore the relationship between the German nobility on the one hand and other strata in society, including peasants, on the other. A permanent exhibition at the Durbe Manor presents the interior of a wealthy landowner's house at the turn of the 20th century. In addition to the permanent exhibition, there are also individual shows, each of which focuses on a specific aspect of the cultural history of such manor houses. The theme of the 1905-1907 revolution was also selected because the armed uprising in Tukums was one of the best-organised social democratic events in the entire Russian Empire – so much so that in 2005, events and conferences to commemorate the revolution's centennial were held all over Latvia. The most important fact, however, is that as the museum delved deeper and deeper into the history of the estates of the nobility, it found much to counter assumptions which are still dominant in public discourse and research – assumptions which have certainly been influenced by the misleading elements of Soviet historiography.

In preparation for the exhibition, museum specialists Ina Dišlere and Agris Dzenis went deep into the archives and became convinced that there were many myths about what had happened in Tukums – myths which sharply deviated from reality [Dzenis, 2005]. History teachers with whom this author discussed the idea of a new educational programme, "Let's Experience 1905", expressed interest in the process and supported the idea of creating a programme which focuses on the revolution. Teachers helped to decide that the target audience would be made up of students from the 9th to the 12th grade. That's the level at which relevant subjects are studied, and before graduating, all high school students must sit an exam in history.

After the museum defined its theme and the target audience, the next step was to take an in-depth look in the history curriculum and to talk to teachers. Work began on the programme itself, and this was done by a working group led by this author. We used Ebbe Westergren's seven-step method in preparing for our programme [*Time Travels*, 2003].

The first step in Westergren's recommended method focuses on the selection of the relevant historical site. In our case, this was not easy. After much debate, the working group decided that the programme would be organised at the Durbe Manor and its surrounding park. That's where survivors of the nobility sought refuge from the revolutionaries on December 1 and 2, 1905. The manor was also chosen because of its historical interior and the exhibits that were planned for it. Additionally, weather in Latvia in November and December is usually not too appropriate for lengthy outdoor activities, so we took the opportunity to put together a programme that would work both in the park and in the manor house.

When choosing the venue, we also had to consider the location of the Durbe Manor and its distance from schools. The local council offered a free bus to transport students so that they could take part in the process during school hours. Schools planned their schedules so that students could spend two lesson periods in a row outside the classroom. The venue was also chosen in hope that the students would arrive at the museum in a timely way so that after the programme, they could go back to school and continue with their lessons.

The second step in preparing for the programme involves a study of the relevant historical sources. In our case, extensive research had already been done, but we needed some specific information to develop the programme. It was called "1905: Myths and Reality", and it was put together as an overview of events, also focusing on the causes and results of the revolution of 1905. Hoping to encourage participants to think for themselves in the search for answers, the organisers of the exhibition created an opportunity for visitors to learn various opinions and interpretations without trying to impose the organisers' own views.

A Time Travels programme is essentially a role playing exercise which is created in the context of a specific event. Participants take on the roles of historical characters. To create the scenario, researchers worked in the museum's collection, as well as in archives and libraries, always seeking out detailed information about people who were involved in the Tukums War and trying to create a story about things that happened a few days before the armed uprising. What happened to the residents of Tukums when they took part in street battles and went to burn down the manor house? These were the questions for project organisers.

Researchers familiarised themselves with all of the documents, objects and photographs of the Tukums Museum collection that

were related to the incident. There were more photographs, newspaper texts and other documents from the Baltic Library, the Latvian National Library, the Latvian Academic Library, the Latvian State Historical Archives, the Latvian War Museum and the Latvian Museum of Natural History.

Researchers also took a fresh look at memoirs and life stories in the collection of the Tukums Museum in which participants of the revolution of 1905-1907 were mentioned or discussed. It was soon learned that information found by the museum and in interview transcripts was very much different than that which was written up by Soviet-era academics and museum workers. The museum, in fact, had possessed some information for a very long time indeed that had never been put to use by anyone. On the basis of all of this, researchers prepared information for teachers and students. They also prepared a selection of supplementary reading materials, thus allowing people to consider an independent evaluation of the relevant events [Dzeris, 2005].

The third step in Time Travels is to study the landscape and the area around the historical site. The museum had worked for a long time on restoration of the Durbe Manor complex, and it had lots of information, including visual materials from the early 20th century. A collection of photographs of manor houses was found in the museum's collection. When preparing supplementary materials for students, photographs and postcards were copied, and portraits of historical figures were also included to create a visual impression of the events.

The fourth step – seminars for teachers – was a very important one, because progress in the programme very much depended on the way in which teachers worked with their students. The first official information about the programme and its aims was presented to the principals of schools in the Tukums District at the annual teachers' conference which was held in advance of the 2005/2006 school year. A separate meeting was held with history teachers during a methodological session, and this author presented the idea of Time Travels. She also delivered a lecture about the research which the museum had done on the subject of the revolution. Forms of collaboration were discussed at yet another meeting, where participants talked about how best to prepare students for the programme, what the practical aspects of the programme are, how it would be evaluated, etc. During the preparatory period, another meeting was held in small workgroups and with individual teachers.

The fifth step in the process is research work by students, and this is something that is up to teachers. Some students were more active than others, and that depended on each young person's level of interest. Museum employees were only minimally involved in the process. This author told teachers not only to use the reading materials which had been prepared by the museum, but also to encourage students to study their own family albums, to interview family members, and to write down oral histories if at all possible. Students were also advised to draw up a family tree to help them to see what happened to family members back in 1905. This author does not have data about how each teacher organised the research and the ability of students to understand the materials, but she does know that some students came to the museum for additional research and consultations. Some came with their parents and searched for the names of their families, comparing museum information with that which their families knew.

The sixth step is the Time Travels process itself. Students boarded a bus and were assigned their task. When they alighted, they were back in November 1905, attending an illegal revolutionary meeting in the forest outside the Durbe Manor. Participants were divided up into groups. Some were Social Democrats who organised the meeting, others were moderate students who had come to listen, and still others were members of the secret police, there to spy on the organisers. The location could only be found through encoded messages and secret marks. After the meeting, students divided up into groups and learned how to prepare agitation flyers. Some planned the uprising and studied newspaper information. At the conclusion of the programme, participants were given some tea and hard bread, and they had a chance to discuss what had just happened.

Evaluating the programme

The seventh and final step in the Time Travels method is evaluation. Museum employees in Tukums treated this very seriously, conscious of the fact that the work must be evaluated to improve and develop the programme and to avoid problems. The implementation of the programme was impeded that while nine museum workers were involved, the fact is that only four were associated with research and education programmes. The others had to be recruited and taught what they needed to know.

The first few times that the programme was run, museum representatives were still feeling uncertain of themselves, and they did not seize the opportunity to discuss their impressions with

participants. After the programme was completed, students were assigned homework. They had to write messages about preparing for an armed battle in Tukums, and this was a graded assignment. As the process developed, museum employees gained new levels of experience and devoted more attention to the evaluation process.

A survey of students was conducted to evaluate the programme, too. All told, 803 students took part in 23 different groups. Programme director Daiga Smitenberga developed a survey [*Questionnaires*, 2006] in which students were asked to say whether the process was interesting and boring, to describe those parts that they liked best, as well as those that were difficult to understand or complete. Respondents were also asked to make suggestions about how the programme could be improved.

Some 80 copies of the survey were distributed to programme participants, but only 34 completed forms were received in return. 52.94% of respondents said that the programme was interesting, 26.47% – that it was very interesting, and 20.5% – that it was boring. Asked about programme activities, 52.94% of students said that the illegal meeting was the most interesting part, but 38.23% also said that it was the most difficult one. In discussions, students explained that many of them had gotten lost in the forest, because they found it difficult to find their way through the trees. It was good that a teacher or museum employee was on hand to help out, they added. Another interesting activity for some students (35.29%) was preparing the flyers about the uprising.

Each student found some relevant activity for himself or herself. 61.76% of the respondents said that the programme helped them better to understand the events of 1905, to learn about participants in the revolution, and to absorb more information about history. That was the aim. The most interesting results lay in the suggestions which students expressed. Some said that they would have liked to stay in the park for a longer period of time and do more practical work, but they didn't particularly enjoy the subsequent homework. Some teens said that they would have liked to have been better prepared for the programme. Overall, participants had positive things to say about the programme. Museum staff were pleased at the evaluation, and they did what they could to improve subsequent Time Travels events. Improvements were also made to the survey questions and the way in which the survey was distributed. In future, the survey will be handed out to each and every programme participant, asking students to fill it out right after the activities.

The programme director also surveyed teachers who led the various groups, asking them to answer questions, to evaluate the participation of students, and to express their own thoughts and suggestions about the programme [*Questionnaires*, 2006]. Students were initially accompanied by history teachers, but other teachers later asked to lead some of the groups, too. Only six respondents completed the form, however – teachers of history, philosophy, Latvian language and literature, geography, mathematics and sports. All teachers had positive things to say about the programme, concluding that it was a pleasant surprise in that it differed from usual field trips, which often are boring. Even those participants who took part when it was sleeting outside said that the process was a good one, and students were pleasantly enthusiastic. Non-historians admitted that they had not had that much information about the Durbe Manor and its park nor about the events of 1905 and the people who were involved therein. Two teachers said that more time should have been spent outdoors, and four praised the City Council for providing transportation in the process.

The effectiveness of the programme was also judged through an interview with those history teachers who had helped to develop the programme in the first place. They considered results and said that the programme had helped students to gain a better understanding of the 1905-1907 revolution, which was a very complex event in Latvia. Students compared the events of the present and the past in an attempt to understand real life events among real people. Many later went to libraries to look for additional literature. The main conclusion of the teachers was that the right time had been selected for the programme. It was implemented at the right time and in the right place, and that is why the aims were fulfilled.

Museum employees also were asked to evaluate the programme, each looking at the activities in his or her own group and then coming together to discuss relevant impressions. In the spring of 2006, at the conclusion of the school year, museum employees evaluated what had been accomplished, finding that it was very difficult, but very interesting to prepare for the programme. Employees had the impression that children were truly interested in the activities. They were active, they searched for answers, and then got together to discuss the pluses and minuses of what they had just experienced. Museum staff said that there were different groups – some more active, some more passive. It is significant that all of the teachers who had led a group wanted to be actively

involved in the programme. In only one case did it seem that the process had been prepared poorly for the group. Employees said that the biggest problem was their weak ability to stimulate discussion and to maintain good contacts with participants. Workers also admitted that they had to do a lot of studying before they could allow the students to take part actively, as opposed to having someone demonstrating things to them.

This author managed the process of educating museum employees, and to an extensive degree this was an experimental process. Before testing Time Travels in February 2005, the author organised a seminar for Tukums Museum employees. She talked about her experience in Kalmar, and together with her colleagues, she role played a programme that was being developed: "The christening of Pastariņš in 1879" [Ozola, 2004].

The seminar was held at the Art Museum. Participants dressed up in modified historical costumes to act out the planned activities, but they found it difficult to get into the spirit of their roles. After the event was over, people said that they had been distracted by the inappropriate environment for a "christening". They thought the activity would have been more absorbing and deeper in content if it had been played out in an historical setting.

Another Time Travels event was staged in July 2005, when an exhibition of Medieval subjects was opened at the "Castle Tower" history museum. Staff from the Tukums Museum worked with colleagues from a museum in Cēsis, a theatre in Tukums, and a group of friends and supporters. Many Time Travels elements were used in the programme – there was extensive research of historical sources [Dzenis, 2004], along with archaeological and architectural research. A scenario was prepared: "The Visit of the Master of the Livonian Order, Walther von Plettenberg, to Tukums in 1494" [Ozola, 2005]. Costumes and dishes were prepared, refreshments were offered in line with Medieval tradition, appropriate music was played, and all of the participants found it easy to get into the spirit of their characters. The event was held in Freedom Square in the centre of Tukums, as well as in and around the tower of the old Livonian Order castle. This time all of the participants were familiar with the theme. Everyone was in historical costume and felt well involved in the process.

The event was not really a Time Travels event, because it was a performance without audience participation. It was also, however, a step forward in encouraging museum employees to think harder about the possible application of the various methods, about the

significance of historical locations in the educational work of museums, and about the need to make more widespread use of these work methods.

A third seminar was organised in February 2007 after the group of museum workers had already completed 23 Time Travels programmes for students at the Durbe Manor and surrounding park. Ebbe Westergren from the Kalmar museum took part, as well. An event which could have occurred in the winter of 1921 was played out. One Louis von der Recke returned home from Latvia's war of independence, and the whole dynasty of the manor gathered together after many years apart [Ozola, 2007]. This Time Travels event was unforgettable for its participants.

Each participant carefully prepared for the programme. A colleague who was to act the role of the Durbe Manor's owner sought out literature about World War I and the war of independence. He went to great lengths to determine those military events in which Louis von der Recke might have been involved. Another colleague found information about the fates of family members and friends during the war. Participants in the seminar were performing the roles of characters who were meeting each other after years and years of being apart, and so everyone was very much interested in what had taken place in the mean time. Another colleague performed the role of the manor's matron. She brought along her own grandmother's dishes to serve a frugal post-war meal. She talked about her grandmother and grandfather, whose life paths split up. The woman's grandmother began a new life after she received false information to say that her husband had fallen on the front lines.

After the event, many colleagues said that they finally experienced the true mood of the manor and the era. They had taken part in a very complex performance, and that allowed them to see how little they know about the history of the region and even of their own families. Some participants said that they had never been much interested in life at the manor or the situation in the 1920s, but this initiative encouraged everyone to seek out more information. One participant said that Time Travels projects are a wonderful opportunity to strengthen teamwork and to discover new qualities in colleagues. Everyone agreed.

Another discussion was held in the spring of 2007, when a number of "Let's Experience 1905!" programme projects had been completed. Museum staff said that they were finally beginning to get a clear sense of how events really developed in 1905, how

people who did not want to be drawn into the maelstrom of events might have felt. Programme initiators and participants all said that they had lacked sufficient information about various relevant domestic issues. People talked about costume and prop shortages. They acknowledged that it would have been much simpler to talk about the events of 1905-1907 in a lecture or to offer guided tours of the relevant museum exhibition. It was far harder to delve into the fates of individuals and nuanced events of the so-called Tukums War, to prepare teaching aids for teachers and students on just one small part of Latvian history, and to encourage themselves and their students to undertake research, at least within the framework of their own families. This allowed students to turn up at the museum with some pre-preparation for the activities, they could be active in asking questions and looking for their own answers. Nevertheless, the experience encouraged museum staff to improve the programme even further by learning new teaching methods and skills, as well as undertaking a more extensive study of the opinions of visitors.

Suggestions for improvements

Various pedagogical methods have been used at the Tukums Museum, and each has a role to play in the educational work of the institution. The "Let's Experience 1905!" programme clearly involved the greatest amount of resources – time, information, finances, technical support, and a far greater number of museum employees than was the case in other programmes. Probably because a programme of this type was being organised for the very first time, administration and workers at the museum really did invest a lot of time and effort in the process. This was a testing ground where employees could check their own abilities in various work techniques and methods, where a team was established, and where the entirely new approach of encouraging participants in the programme to act a role was first discussed. The employees of the museum learned not to regard students as teachers as passive vessels for information. Instead, they were seen as active explorers of historical secrets.

The curricula of schools in the area of Tukums are very full. Students spend lots of time at school, and the fact that 23 classes found time to visit the museum in just one month's time offers testimony about the skills of programme initiators. The fact that not only history teachers, but also teachers of other subjects wished to take part tell us that there are opportunities to use the Time Travels

method in interdisciplinary processes, as well.

The programme was created for students from the 9th to the 12th grade in Tukums public schools. It was tailored to the history curriculum for those schools, but the programme was also offered to other schools in the Tukums District. A great deal of interest was expressed in Tukums, the surrounding area, and even the nearby town of Jūrmala. This means that the method is acceptable to teachers and students. Information about the programme spread by word of mouth. Teachers recommended the programme to their colleagues. Many students brought their parents or friends to Durbe after taking part in the programme to demonstrate what they had experienced there.

A number of conclusions could be drawn after the testing and evaluation of the Time Travels method. These relate not only to a particular programme and ways of improving it, but also to the overall model of how the educational work and the relevant museum methodologies are put together.

First of all, the theme of the chosen programme must be appropriate to the profile of the museum and its area of specialisation. Time Travels are an involved method, and it would be irrational to invest time, energy and finances to create an informative, methodological and material base for only a short-term programme. The aims of the process must be carefully considered and based on the museum's mission. The theme must be appropriate in terms of mid-range strategic aims and educational policies. Any museum which implements such a programme must have a clear sense as to why it is being done and what it hopes to achieve.

The choice of the venue for the programme will always depend on various conditions – the theme, the event that is being presented, the relevant area, the historical sites in the area, and the capabilities of the museum. The choice of a programme venue and era can also be affected by the specialisation of the museum and by the chronological framework of its collection.

The Time Travels method in Historical Environment Education can, of course, be implemented most effectively at an appropriate historical location, but the programme can also be run in museums, provided that they are in historical buildings. Programmes can be held on castle hills, at cloisters, in parks or gardens, on farms, in the courtyards of urban homes, at workshops, or at other historical

places where a special or typical historical event either happened or realistically could have happened.

The venue for the programme must be carefully considered. In the case of the Tukums Museum, the programme was held in the building and the adjoining park, where part of the so-called Tukums War took place in November and December 1905. The programme could have been presented elsewhere, although the museum's resources were not sufficient to do so. If the opportunity appears in the future, museum staff would be perfectly happy to travel to other estates which are near schools so that they could work with students in an environment that is familiar to them.

Historical costumes and props are an important part of the programme. At the Tukums Museum, costumes were only worn by employees, and there were few props. The interior of the manor was a positive factor, because it allowed students to get a sense of the typical interior of a baronial mansion in 1905. Because of this, students found it easier to enter into the spirit of the era. All of the participants in Kalmar programmes are costumed, and over the course of the years, the museum has collected a vast array of props. This offers excellent opportunities to create new programmes and to improve existing ones. The museum uses historical sites in its area and works with them regularly. There have been field trips to other Swedish regions, as well as travelling programmes in the United States, South Africa, Italy and Estonia. These have been created in collaboration with various research and educational institutions.

The implementation of any educational programme, but particularly the Time Travels method, is closely related to research about a place or an object, its historical context and the entire collection of the relevant museum. Various research methods can be brought to bear, and there are all kinds of historical sources of information – documents, photographs, memoirs, oral histories, belief systems, rumours, records of traditions, etc.

The creation of an educational programme should encourage people to review and to make widespread use of objects which have been collected by Latvian museums. In some cases, additional expeditions may be necessary to collect missing information about items. Research done during expeditions to historical sites or places can use field research and problem research methods. When preparing for Time Travels, a great deal of focus must be on the

visual evaluation of the building or location. It should be photographed and analysed. There are considerable funding opportunities these days, and these could be used to prepare a qualitative study about the selected theme, linking the study to the relevant historical object and its chronological framework.

Sociological research is useful in preparing and evaluating the programme, and it can be used by museum workers very easily. Experience in Tukums and Kalmar shows that museum employees can do a lot of this work themselves, seeking the consultation of specialists if it is necessary. In preparing questionnaires or interview plans, people must clearly define what they wish to learn. If there have been failures, it is always possible to improve the research methods and the skills of those who are putting them to use.

Time Travels programmes imitate historical events, and these could be seen as workshops of historical feelings. At the same time, however, this is not a matter of fantasising about a specific subject. Programme participants try to enter into the spirit of the characters of historical personae so as to imagine themselves in their place and to seek answers to questions that were important then and are still important now. Much emphasis is placed not just on research, but also on the scenario for each programme. A short description must be prepared. There must be lists and descriptions of historical persons, along with a detailed script for the event itself. There must be enough time for participants to choose their roles and put on their costumes. There must be an introductory ceremony, along with interactive activities, a meal characteristic of the era, as well as a closing ceremony with time left to discuss what has just happened.

In preparing the scenario for the programme, museum workers must interpret the chosen event so as to make sure that they understand it and can explain it to visitors and programme participants. Interpretation carries a great deal of responsibility with it. Museum workers must conduct a critical evaluation of available resources. They must be precise and proper in creating and implementing the scenario, which is nothing more or less than a story written up by museum employees. As programme participants become involved in the event, they create their own interpretations and stories. In order to make sure that this dual interpretation of facts and events doesn't create "crossed wires", museum employees must be very professional in preparing the programme, and they must ensure that all participants have prepared for the Time Travels method.

This is a fairly complex method, and it requires a lot of good organisation. Each activity must be precisely planned, and finances must be managed carefully, too. The development of the programme at the Tukums Museum and the sewing of costumes for the project were financed by the Tukums City Council and the Latvian Cultural Capital Fund. Installation of the exhibition and preparation of teaching aids for teachers and students were sponsored by the Tukums District Council.

Collaboration within the museum is important when preparing and running the programme, not only to encourage internal communication among colleagues, but also to promote the learning of new skills and knowledge in interaction with others. The programme administrator must ensure communication among researchers, museum staff, educators and technical workers so as to achieve a set of co-ordinated and successive goals in the process, as well as to ensure monitoring and evaluation of results so as to address problems and make any necessary improvements.

The successful development of the programme will depend on the professionalism of museum workers, their willingness to communicate with target audiences, and their ability to learn new approaches and methods. This means that ongoing education is important for all employees. They can attend courses outside the museum or organise seminars at the museum. The literature can be studied, and conferences or exchange programmes can be attended.

The success of the programme will also depend on collaboration between the museum and other institutions which are involved in Time Travels projects – schools, local governments, a transport firm, as well as teachers, students, parents and local residents. This is why museum workers must plan and implement their own work and that of programme participants with as much precision as possible.

The complex preparation and implementation of the Time Travels programme is worth it if this helps the museum to achieve its aims. If the method seems inappropriate, only a single step from the method can be used, or a modified method can be implemented.

Historic Environment Education and museums

Testing of the Time Travels method encouraged thoughts about the way in which educational work affects a museum's understanding of its own role. Education is the priority for the

Tukums Museum, but in the recent past, this has involved little more than the display of researcher work results in collections, with exhibitions, lectures, excursions, education programmes, etc.

The search for new and creative approaches and the testing of innovative methods yielded good results. Visitor numbers and the museum are increasing, and the museum is becoming more and more popular. Collaboration and partnership have been established with schools, tourism firms and local governments. The museum allows visitors not only to view objects in the collection and in permanent exhibitions, but also to get a better sense of their context – the historic environment in which the various objects were created and used. An education programme in an historical environment with which employees are familiar makes it possible to learn in an informal atmosphere and through non-traditional methods. Students can learn about various subjects simultaneously, and this helps them to recognise historic signs in their own local area. By focusing on the familiar, the programmes make history more personal. They create links with the local environment and its history, assisting each participant in his or her search for identity.

Scientific principles remain the cornerstone for educational work. Each museum works in accordance with these principles, offering information that is plausible, tested and based on contemporary scientific conclusions. The Time Travels method encouraged us to seek new truths and to search out evidence in support of those truths. Teachers and programme participants were also involved in the process. The integration of various scientific disciplines and sub-disciplines in the scientific and educational work of the museum created new and diverse opportunities for studies, as well as fresh ideas for new educational programmes.

The second aspect of success in the organisation of educational work is a systemic approach to the process. Education must be seen as a unified whole, a process via which people can create a connected worldview while seeking out their own place and role therein. For museum employees, this means awareness of their museum as another unified whole – an information system in which all sectors are interdependent.

An important prerequisite for success in Time Travels is the museum's own collection – its content, the area of specialisation, the connection to an historical environment, place or object, etc. Research and interpretation of an historical environment, a cultural

or historical landscape and the relevant historical sources of information – this can significantly enhance the museum's collection, offering new information for new permanent or temporary exhibitions and stimulating fresh ideas for the creation of new programmes. The Historic Environment Education method does not necessarily exclude the use of other methods at the museum. Various methods and their integrated application will enrich the experience of museum employees and visitors alike.

Educational work at a museum is based on collaboration at various levels – among participants, among employees, between employees and participants, and between museum workers and teachers. Collaboration also occurs at the institutional level – schools and museums, museums and local governments. School needs will help decide on the area in which the museum works, while the museum offers professional support and knowledge. The local government, in turn, offers support for the various programmes. The museum convinces the local government not only of its professionalism, but also of the significance of the relevant historical environment. Interest about sites in that environment and about the museum's offerings in that area will be enhanced by the provider of transport services, the seamstress who prepares the costumes, the parents and friends of the students, as well as people who live near the area in which the process is occurring.

Collaboration and communication among all of the involved parties is also a key way in ensuring the success of museum education and in improving the accessibility of the museum. The Time Travels method is more than just a pedagogical method. It is an instrument of communication, one which the museum can use to encourage society to learn about its cultural environment and the cultural heritage which goes with it. This is done by fomenting collaboration among various institutions and individuals, as well as by promoting environmentally friendly behaviour.

Appropriate resources are needed before these methods can be put to use – information and museum objects, knowledgeable, professional and enthusiastic workers, appropriate financing and infrastructure, as well as support for museum management and the relevant local government. Indeed, it would be quite impossible to implement a programme on a theme about which the museum has no information or related objects.

The Tukums Museum has shown that even with inadequate

funding, it is possible to make do without costumes and props other than individual accessories. It is not, however, possible to create a good programme if the environment of the venue does not fit in with the content of the programme, or if the organisers and participants lack information about events which occurred during the relevant period of time.

During the course of the programme, the general educational level of each participant is important, because participants should have specific interests and a chance to share their experiences with others. The quality of the programme, therefore, is influenced by research in advance of the process. This is why one very important element is enough time to prepare the programme. Participants must have enough time to do individual research and then to participate in and evaluate the programme. This means that planning and management are just as important as anything else that has been mentioned in this paper.

Creating and implementing a Time Travels programme will be a new experience for museum management and employees, one which has everything to do with collaboration, and one which allows the talents and abilities of each individual employee to shine through.

The Time Travels process has become quite popular, but its aim is not just to increase visitor numbers at museums. It also seeks to improve the quality and the stability of knowledge. The most important considerations, however, is the satisfaction of knowing that students have improved their understanding of the process of history and that teachers have evaluated the advantages of the method and are making use of them.

As a result of the testing of this method, the Tukums Museum has come to increase its understanding of the visitor as the defining factor in all museum operations.

Conclusions

The role of museums in Latvia and the other Baltic States has changed rapidly over the last decade. This has been the result of progress in the process of museum accreditation. There are internal documents which regulate the way in which the museum is organised and how it engages in educational programmes and projects. The legal framework for museum operations is also changing. Planning documents of national significance make this clear.

As the role of the museum in a contemporary society changes, understanding of the museum's educational work must also necessarily change. This applies to the institution's attitude vis-à-vis visitors, but also to those who might be visitors in the future. The dominant view in society is that museums are boring, and in response to this, museums are increasingly using the so-called cultural communication approach in their work. Visitors are now seen as active people who have their own opinions and interests, as people who wish to be active.

Museums are also re-evaluating their collections, the supporting information, and the way in which all of this could be used in educational work. If the contemporary museum is seen as an unusual information system, then we see that its operations are being influenced more and more by interactive educational methods, but we also see that more attention is being devoted to the historical context of museum objects – the environment from which they have sprung.

Museums – and the Tukums Museum is no exception – have changed their approach toward educational work. Museum programmes are being organised in the surrounding environment, including historical buildings where important historical events have or at least may have occurred. Research and interpretation in this process can be used to help the museum to pursue its mission and its educational targets. Time Travels is one method that is being used. It is part of the Historic Environment Education principle, which allows the museum to use information which it has about the history of the local environment. The method is based on imitative role playing and the ability of each programme participant to develop alongside his or her peers by entering into the spirit of a familiar or learned situation. The method is aimed at acquiring new knowledge and experience. As participants prepare for the programme, they must collect information from various sources, including their own family and friends. The Time Travels method offers very personal and new experiences to participants, helping them to identify their own place in the contemporary cultural environment and helping them to gain a better understanding about that environment and its value in society.

The Time Travels method is both an integrative process which directly allows for the acquisition of knowledge, skills and experience, and an interactive process which encourages interaction among people, as well as direct contacts with the historical object in the relevant environment. The method is supplemented with other

museum education methods. Its use enriches the experience of museum employees, too, helping them better to understand the cultural environment as a significant component of the museum's collection.

The educational work of museums is a key component in education. Visitors play the leading role with their experiences, knowledge, opinions and wishes. The task for museum employees is to use their knowledge so as to interpret the museum's collection and information, allowing visitors to become aware of themselves and to live in their surrounding society.

Each participant in the communications process both carries and receives information. Communication is more than the transfer and receipt of information. It is also a form of collaboration which is based on all of the individual's senses in working together with other people in the historic environment.

This is an educational process which involves interpretation of the environment or the location. This is done by museum employees via various interactive methods such as the Time Travels method. The educational process at a museum is a component in lifelong learning. Aspects of environmental and cultural education are combined here. When interpreting the environmental and cultural processes of a local environment, the museum encourages awareness about environmental values in an ever-widening society, also promoting positive action in terms of preserving the quality of that environment. As museums become more conscious of their role as preservers of the memories of society and the creators of the cultural environment, they help to build up local identity, thus also encouraging the development of the local region.

The museum accepts the aims of Historic Environment Education. These have to do with awareness of environmental values, understanding their significance in the future and the necessity of preserving those values. There is a sense of belonging which is pertinent for people in a rapidly changing world.

The Time Travels method promotes a different kind of understanding about the museum's work, but also about the museum itself – its role in the future develops the development of the society. It is a method which encourages the development of the museum's educational work in accordance with the needs and wishes of its visitors. Simultaneously, this encourages museum employees to learn and to develop themselves by collaborating with visitors, colleagues and other partners. The Time Travels

method can also encourage new thinking about a museum's model of operations, moving from traditional activities which are aimed at the visitor to a system in which the visitor actually plays a defining role. That, however, is another subject entirely.

Sources and literature

- Tukums Museum accreditation request (1999), in museum archives.
 Questionnaires for a sociological study of the "Let's Experience 1905" programme (2006), available at the museum, in Latvian.
 Ambrozis T. and Peins K. (2002). *Muzeju darbības pamati (Fundamentals of Museum Operations)*. Rīga: Apgāds Mantojums, p. 240.
 Tukums Museum development programme for 2004-2013 (2004), as approved by the Tukums District Council in March 2004.
 Bauska Castle Museum accreditation request (2006), available at the State Authority on Museums.
 "Bridging the Ages" (2004), an international symposium on Historic Environment Education and Time Travels, Vimmerby, Sweden, 14-16 November 2004.
 Cote, M. (1992), "Introduction". In Cote, M. (ed.). *Museological Trends in Quebec. Society of Quebecois Museums, Canada*.
 Davies S. (1993), "Social History in Museums". In Fleming, D., Paine, C. and J.G. Rhodes (Eds.). *Social History in Museums*. London: HMSO, pp. 3-13.
 Dzenis A. (2005), Report on the armed uprising in Tukums in 1905, available at the museum archive, in Latvian, 30 pp.
 Dzenis A. (2006), Materials for the "Life in the Livonian Order" project, available at the museum archive, in Latvian, 14 pp.
 Falk J. H. (2006), and Sheppard B. K. *Thriving in the Knowledge Age: New Business Models for Museums and Other Cultural Institutions*. Oxford: Altamira Press, p. 264.
 2000 report from the State Authority on Museums, Riga, 2001, 59 pp.
 2005 report from the State Authority on Museums, Riga, 2006, 61 pp.
 "Historia Magistrā Vitae", project application for the Culture 2000 programme, available at the Tukums Museum.
 History of ICOM, 1946-1996. Paris: ICOM (1998), p. 103.
 Hooper-Greenhill, E. *Museums and Their Visitors*. London and New York: Routledge (1999), p. 205.
 G. Eliass Jelgava Museum of History and Art accreditation request (2006), available at the State Museums Board.
 Knell, S. "Professional Orientations", *ICOM News*, No. 4, 2005, p. 1.
 Conference on museum accreditation at the Pauls Stradiņš Museum of the History of Medicine, 2003.
 Conference on museums and society at the Ventspils Museum, 2001.
 Latvian Occupation Museum accreditation request (2007), available at the State Museums Board.
 Regulations on the accreditation of museums, Cabinet of Ministers, 7 July 1998.
 Regulations on the accreditation of museums, Cabinet of Ministers, 27 June 2006.
 Law on Museums, 1997.
 Law on Museums, 2006. See www.km.gov.lv/muzeji.
 McLean F. (2006), Introduction: Heritage and Identity.// *International Journal of*

- Heritage Studies*. Vol. 12, No. 1, 2006, pp. 3-7.
 Participant observations after bread baking during a programme at the Pastariņš Museum, 2000-2004.
 Mitenbergs, M. (2006), *Life Story of a Latvian Rifleman*, unpublished, available in Latvian at the Latvian War Museum.
 UNESCO. *Our Creative Diversity* (1998). Rīga: Ministry of Culture, p.70.
 Nacionāla valsts. National cultural policy guidelines for 2006-2015, approved by the Cabinet of Ministers on 18 April 2006.
 The national programme Culture (2001), Ministry of Culture, 182 pp.
 Newman, A. and McLean F. *The Impact of Museums Upon Identity.// International Journal of Heritage Studies*, Vol. 12, No. 1, 2006. pp. 49-68.
 Statutes of the Tukums Museum, approved by the Tukums District Council, 29 May 1997.
 Statutes of the Tukums Museum, approved by the Tukums District Council, 21 April 2007.
 Ozola A. (1999) *The Conception of the Museum of Cultural Environment*. University of Latvia, available at the Tukums museum.
 Ozola A. (2003) Paper presented at a conference on museum accreditation, 18 September 2003. See www.mvp.gov.lv.
 Ozola A. (2004) Scenario for the Tukums Museum educational programme "Christening of Pastariņš, 1897", 2004, available at the Tukums Museum.
 Ozola A. (2005) Scenario for the Tukums Museum educational programme "The Visit of the Master of the Livonian Order, Walther von Plettenberg, to Tukums in 1494", 2005, available at the Tukums Museum.
 "Pašvaldību muzeju darba galvenie rādītāji 2006. gadā" (Primary Indicators of Operations at Local Government Museums), *Muzeju Vēstnesis*, No. 6, 2007.
 Report on the operations of state and local government-accredited private museums, (2004), Riga, The State Authority on Museums Board, p. 61.
 Plans for the Tukums Museum, 1999-2003, approved by the Tukums District Council, 23 December 1998.
 Пономорёв Б. Б. *Несовершенный музей в несовершенном мире*. Москва: Родин. (2002).
 The "Let's Experience 1905!" programme (2005), aids to teachers and students, 2006, in museum archives.
 The "Let's Experience 1905!" programme (2006), programme description, 2006, in museum archives.
 "Saturday at the Museum" (2002-2004), Tukums Museum programme, observation of visitors.
 SKDS (2006). "Attitudes Toward the Offer of Riga Museums and Toward Visiting the Museums", public survey in Riga, unpublished, 88 pp.
 Šmitenberga D. (2006) "Izglītojošo programmu izmantošana muzeju komunikācijā" (Use of Educational Programmes in Museum Education). Unpublished master's thesis, in museum archives.
 Talsi Museum accreditation request (2004), available at the State Authority on Museums.
 Hunner J. (2004). "Time Travelling Through New Mexico History: A Teacher's Guide: The Spanish Colonial Period and Life on El Camoni Real de Tierra Adentro (1750-1800), public history programme, New Mexico State University, USA.
 Time Travels (2003): A Method to Engage Young People in the Study of Their Local History. Kalmar County Museum, Sweden.
 "Why was Everything Brown 100 Years Ago?" (2004), method for studying local history for 6 to 10-year-olds, Kalmar County Museum, Sweden.